

*Missa del*  
*Corazon de Maria*

*Julian Villaseca*

6 partes de Soprano  
" " Contralto

ANHIA AGRICOLA E INDUSTRIAL CIGERO PRADO

Capital Realizado: 009 mil

SEDE: PRADO

Depósito e Escritório: ALAMEDA BARÃO DO RIO BRANCO, 799

TELEGRAMAS: QUEREI - FONES: 22.802 - 22.900 - CA. POSTAL: 7727

SÃO PAULO - CUBANGO

A

COMP. AGRICOLA E INDUSTRIAL CIGERO PRADO

ALAMEDA BARÃO DO RIO BRANCO, 799

CAIXA POSTAL, 7727



Missa del Bonazon de Maria

Julian Vilaseca

FAZENDA AGRÍCOLA E INDUSTRIAL CÍCERO PRADO

Experimental Hypothesis:  $H_1$   $H_2$   $H_3$   $H_4$   $H_5$   $H_6$   $H_7$   $H_8$   $H_9$   $H_{10}$   $H_{11}$   $H_{12}$   $H_{13}$   $H_{14}$   $H_{15}$   $H_{16}$   $H_{17}$   $H_{18}$   $H_{19}$   $H_{20}$   $H_{21}$   $H_{22}$   $H_{23}$   $H_{24}$   $H_{25}$   $H_{26}$   $H_{27}$   $H_{28}$   $H_{29}$   $H_{30}$   $H_{31}$   $H_{32}$   $H_{33}$   $H_{34}$   $H_{35}$   $H_{36}$   $H_{37}$   $H_{38}$   $H_{39}$   $H_{40}$   $H_{41}$   $H_{42}$   $H_{43}$   $H_{44}$   $H_{45}$   $H_{46}$   $H_{47}$   $H_{48}$   $H_{49}$   $H_{50}$   $H_{51}$   $H_{52}$   $H_{53}$   $H_{54}$   $H_{55}$   $H_{56}$   $H_{57}$   $H_{58}$   $H_{59}$   $H_{60}$   $H_{61}$   $H_{62}$   $H_{63}$   $H_{64}$   $H_{65}$   $H_{66}$   $H_{67}$   $H_{68}$   $H_{69}$   $H_{70}$   $H_{71}$   $H_{72}$   $H_{73}$   $H_{74}$   $H_{75}$   $H_{76}$   $H_{77}$   $H_{78}$   $H_{79}$   $H_{80}$   $H_{81}$   $H_{82}$   $H_{83}$   $H_{84}$   $H_{85}$   $H_{86}$   $H_{87}$   $H_{88}$   $H_{89}$   $H_{90}$   $H_{91}$   $H_{92}$   $H_{93}$   $H_{94}$   $H_{95}$   $H_{96}$   $H_{97}$   $H_{98}$   $H_{99}$   $H_{100}$   $H_{101}$   $H_{102}$   $H_{103}$   $H_{104}$   $H_{105}$   $H_{106}$   $H_{107}$   $H_{108}$   $H_{109}$   $H_{110}$   $H_{111}$   $H_{112}$   $H_{113}$   $H_{114}$   $H_{115}$   $H_{116}$   $H_{117}$   $H_{118}$   $H_{119}$   $H_{120}$   $H_{121}$   $H_{122}$   $H_{123}$   $H_{124}$   $H_{125}$   $H_{126}$   $H_{127}$   $H_{128}$   $H_{129}$   $H_{130}$   $H_{131}$   $H_{132}$   $H_{133}$   $H_{134}$   $H_{135}$   $H_{136}$   $H_{137}$   $H_{138}$   $H_{139}$   $H_{140}$   $H_{141}$   $H_{142}$   $H_{143}$   $H_{144}$   $H_{145}$   $H_{146}$   $H_{147}$   $H_{148}$   $H_{149}$   $H_{150}$   $H_{151}$   $H_{152}$   $H_{153}$   $H_{154}$   $H_{155}$   $H_{156}$   $H_{157}$   $H_{158}$   $H_{159}$   $H_{160}$   $H_{161}$   $H_{162}$   $H_{163}$   $H_{164}$   $H_{165}$   $H_{166}$   $H_{167}$   $H_{168}$   $H_{169}$   $H_{170}$   $H_{171}$   $H_{172}$   $H_{173}$   $H_{174}$   $H_{175}$   $H_{176}$   $H_{177}$   $H_{178}$   $H_{179}$   $H_{180}$   $H_{181}$   $H_{182}$   $H_{183}$   $H_{184}$   $H_{185}$   $H_{186}$   $H_{187}$   $H_{188}$   $H_{189}$   $H_{190}$   $H_{191}$   $H_{192}$   $H_{193}$   $H_{194}$   $H_{195}$   $H_{196}$   $H_{197}$   $H_{198}$   $H_{199}$   $H_{200}$   $H_{201}$   $H_{202}$   $H_{203}$   $H_{204}$   $H_{205}$   $H_{206}$   $H_{207}$   $H_{208}$   $H_{209}$   $H_{210}$   $H_{211}$   $H_{212}$   $H_{213}$   $H_{214}$   $H_{215}$   $H_{216}$   $H_{217}$   $H_{218}$   $H_{219}$   $H_{220}$   $H_{221}$   $H_{222}$   $H_{223}$   $H_{224}$   $H_{225}$   $H_{226}$   $H_{227}$   $H_{228}$   $H_{229}$   $H_{230}$   $H_{231}$   $H_{232}$   $H_{233}$   $H_{234}$   $H_{235}$   $H_{236}$   $H_{237}$   $H_{238}$   $H_{239}$   $H_{240}$   $H_{241}$   $H_{242}$   $H_{243}$   $H_{244}$   $H_{245}$   $H_{246}$   $H_{247}$   $H_{248}$   $H_{249}$   $H_{250}$   $H_{251}$   $H_{252}$   $H_{253}$   $H_{254}$   $H_{255}$   $H_{256}$   $H_{257}$   $H_{258}$   $H_{259}$   $H_{260}$   $H_{261}$   $H_{262}$   $H_{263}$   $H_{264}$   $H_{265}$   $H_{266}$   $H_{267}$   $H_{268}$   $H_{269}$   $H_{270}$   $H_{271}$   $H_{272}$   $H_{273}$   $H_{274}$   $H_{275}$   $H_{276}$   $H_{277}$   $H_{278}$   $H_{279}$   $H_{280}$   $H_{281}$   $H_{282}$   $H_{283}$   $H_{284}$   $H_{285}$   $H_{286}$   $H_{287}$   $H_{288}$   $H_{289}$   $H_{290}$   $H_{291}$   $H_{292}$   $H_{293}$   $H_{294}$   $H_{295}$   $H_{296}$   $H_{297}$   $H_{298}$   $H_{299}$   $H_{300}$   $H_{301}$   $H_{302}$   $H_{303}$   $H_{304}$   $H_{305}$   $H_{306}$   $H_{307}$   $H_{308}$   $H_{309}$   $H_{310}$   $H_{311}$   $H_{312}$   $H_{313}$   $H_{314}$   $H_{315}$   $H_{316}$   $H_{317}$   $H_{318}$   $H_{319}$   $H_{320}$   $H_{321}$   $H_{322}$   $H_{323}$   $H_{324}$   $H_{325}$   $H_{326}$   $H_{327}$   $H_{328}$   $H_{329}$   $H_{330}$   $H_{331}$   $H_{332}$   $H_{333}$   $H_{334}$   $H_{335}$   $H_{336}$   $H_{337}$   $H_{338}$   $H_{339}$   $H_{340}$   $H_{341}$   $H_{342}$   $H_{343}$   $H_{344}$   $H_{345}$   $H_{346}$   $H_{347}$   $H_{348}$   $H_{349}$   $H_{350}$   $H_{351}$   $H_{352}$   $H_{353}$   $H_{354}$   $H_{355}$   $H_{356}$   $H_{357}$   $H_{358}$   $H_{359}$   $H_{360}$   $H_{361}$   $H_{362}$   $H_{363}$   $H_{364}$   $H_{365}$   $H_{366}$   $H_{367}$   $H_{368}$   $H_{369}$   $H_{370}$   $H_{371}$   $H_{372}$   $H_{373}$   $H_{374}$   $H_{375}$   $H_{376}$   $H_{377}$   $H_{378}$   $H_{379}$   $H_{380}$   $H_{381}$   $H_{382}$   $H_{383}$   $H_{384}$   $H_{385}$   $H_{386}$   $H_{387}$   $H_{388}$   $H_{389}$   $H_{390}$   $H_{391}$   $H_{392}$   $H_{393}$   $H_{394}$   $H_{395}$   $H_{396}$   $H_{397}$   $H_{398}$   $H_{399}$   $H_{400}$   $H_{401}$   $H_{402}$   $H_{403}$   $H_{404}$   $H_{405}$   $H_{406}$   $H_{407}$   $H_{408}$   $H_{409}$   $H_{410}$   $H_{411}$   $H_{412}$   $H_{413}$   $H_{414}$   $H_{415}$   $H_{416}$   $H_{417}$   $H_{418}$   $H_{419}$   $H_{420$

PART II

Deposito e Escritório: ALAMEDA BARÃO DO RIO BRANCO, 799

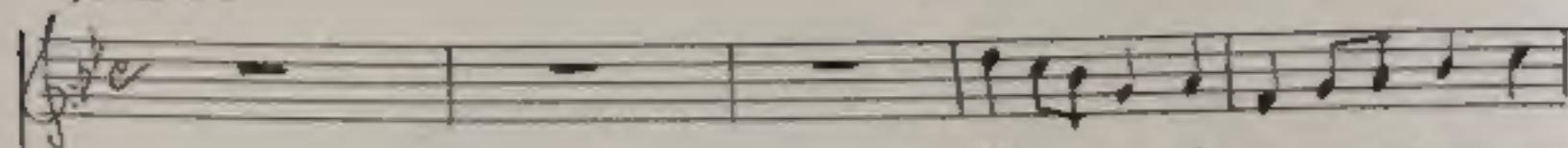
THE AMERICAN OVERSEAS BUILDING CORPORATION

540 P A I O - (2004.011)

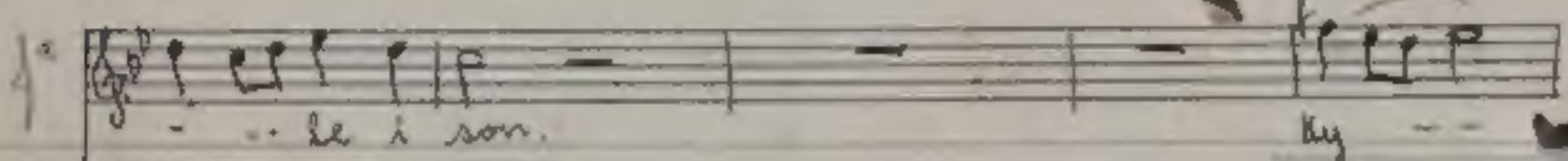
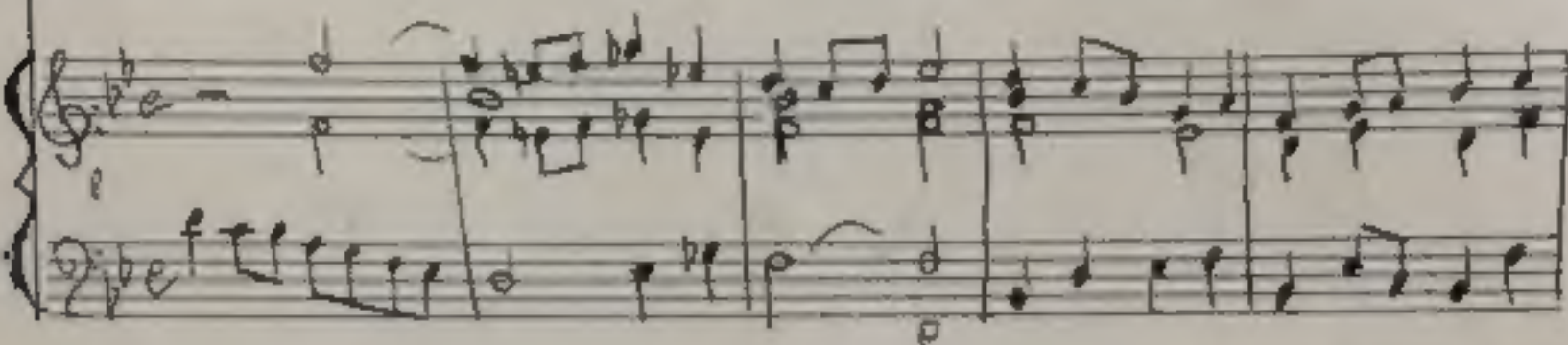
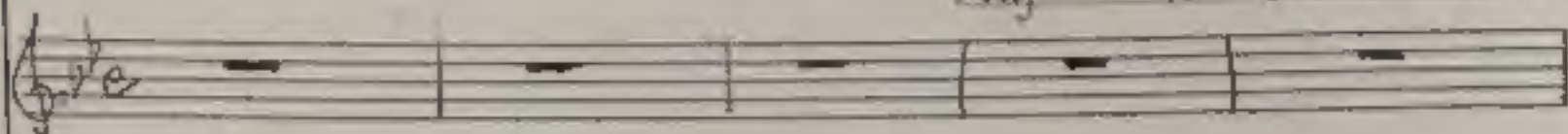


1 Min tam a bairn

Moderato

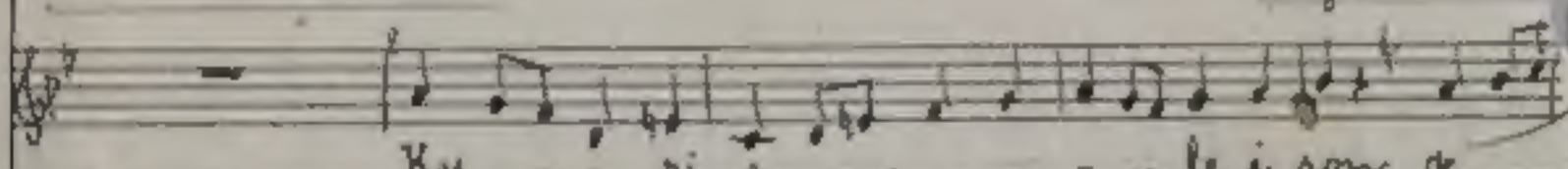


Ky - - ri e - - -

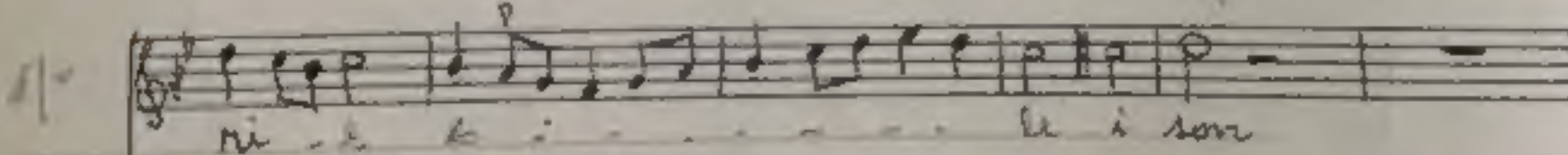
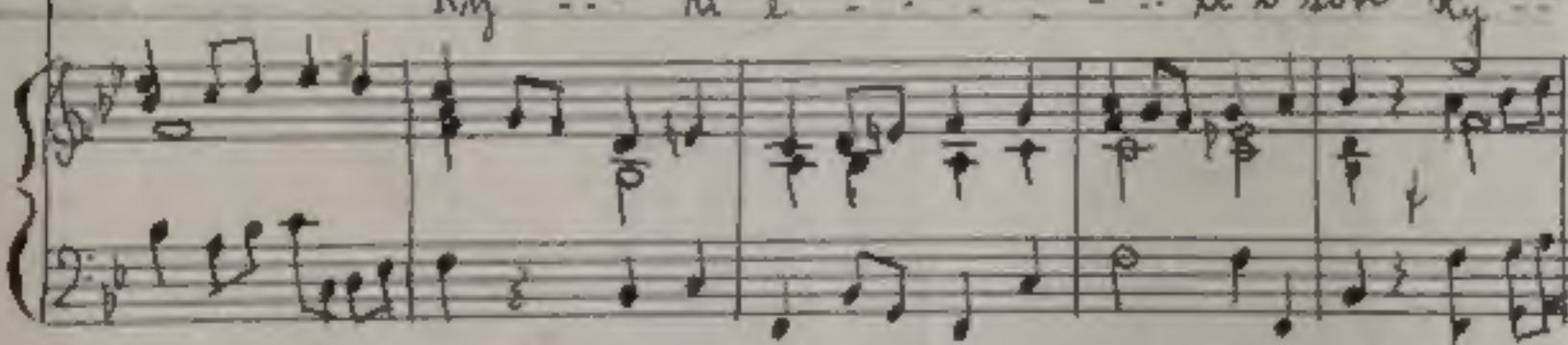


le i son.

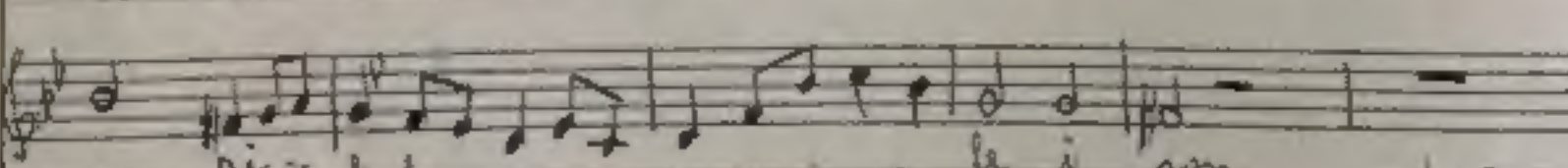
Ky



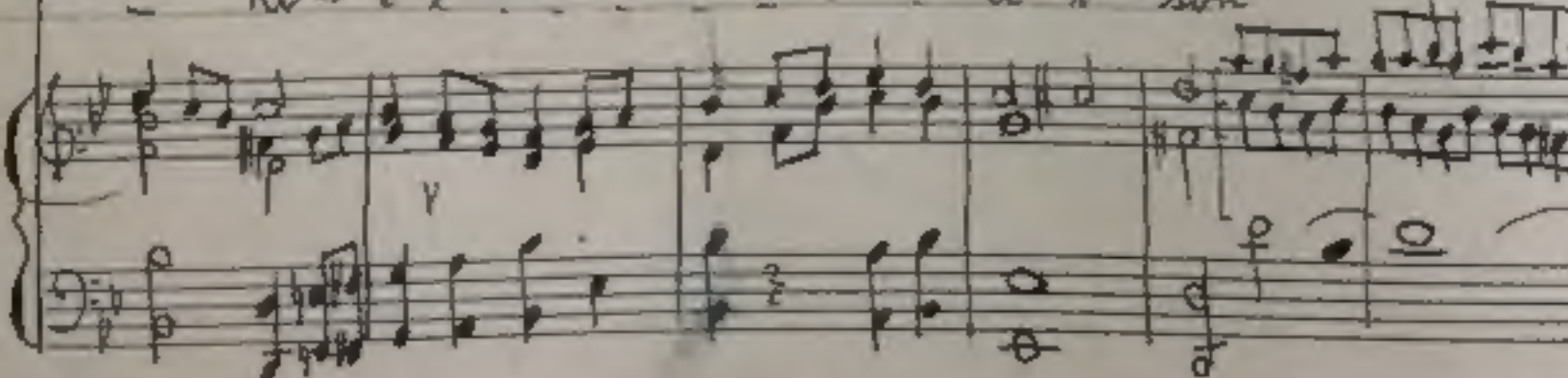
Ky - - ri e - - - le i son Ky



ri - e - - - le i son



ri - e - - le i son





1<sup>a</sup>

lais-te - - - le i son chris-te - - - e

7<sup>a</sup>

le i son chris-te e le i son

1<sup>a</sup>

Xy - - ri e e - - - le i son



Handwritten musical score for the first system. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: Ky - ri - e - e -

Handwritten musical score for the second system. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: le i - son Ky - ri - e - e -

Handwritten musical score for the third system. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: Et in ter - ra pax ho - mi - ni - bus qui in ter - ra sunt.

*Gloria*

Handwritten musical score for the first system on the right page. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: mi - ni - ster

Handwritten musical score for the second system on the right page. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: te

Handwritten musical score for the third system on the right page. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment (grand staff). The lyrics are: te



7a

mi mi bu bo - - mae volun ta tis San da mus

i mi bu bo - - mae volun ta tis San da mus

7a

te Be ne di ci mus te Ad o ra mus

te Be ne di ci mus te Ad o ra mus

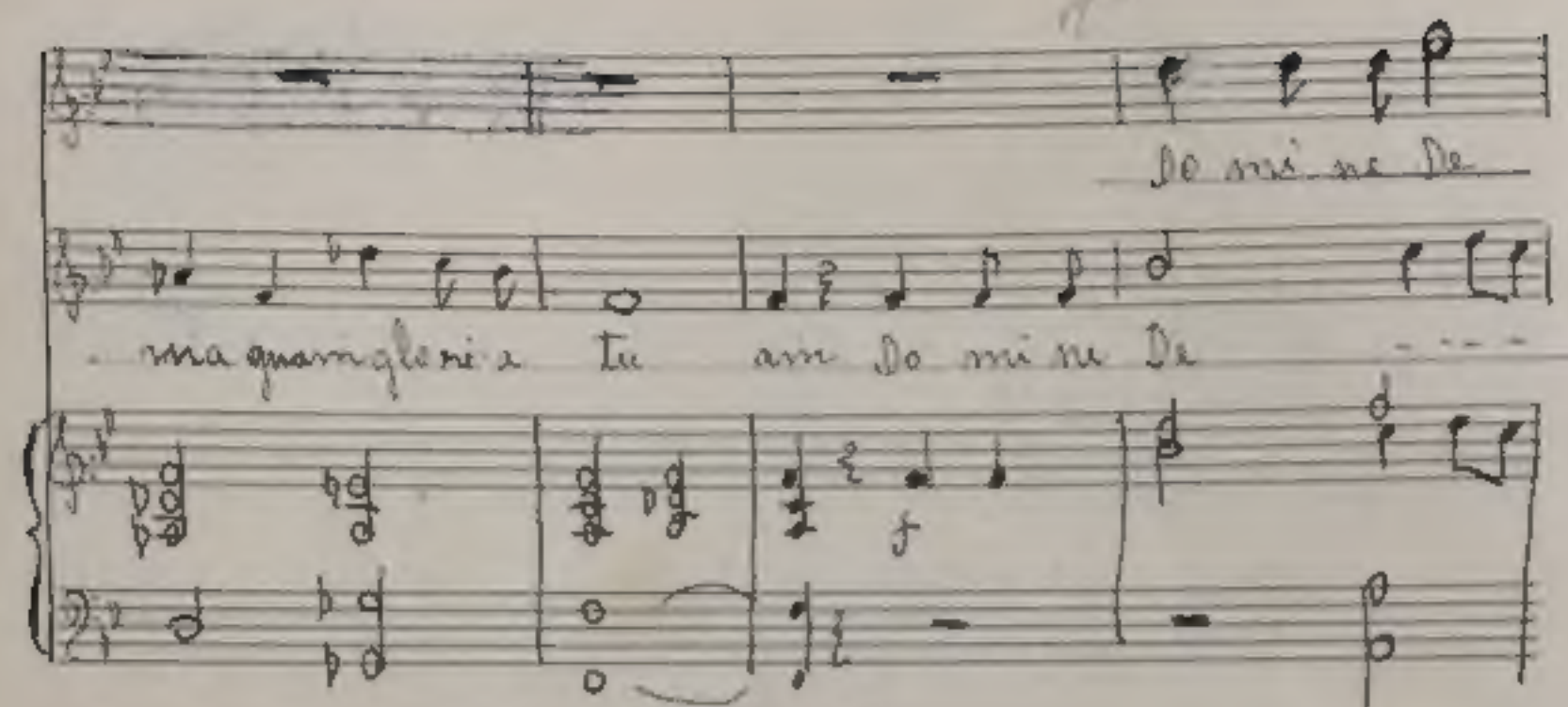
7a

te glo ri fi ca - - mus te

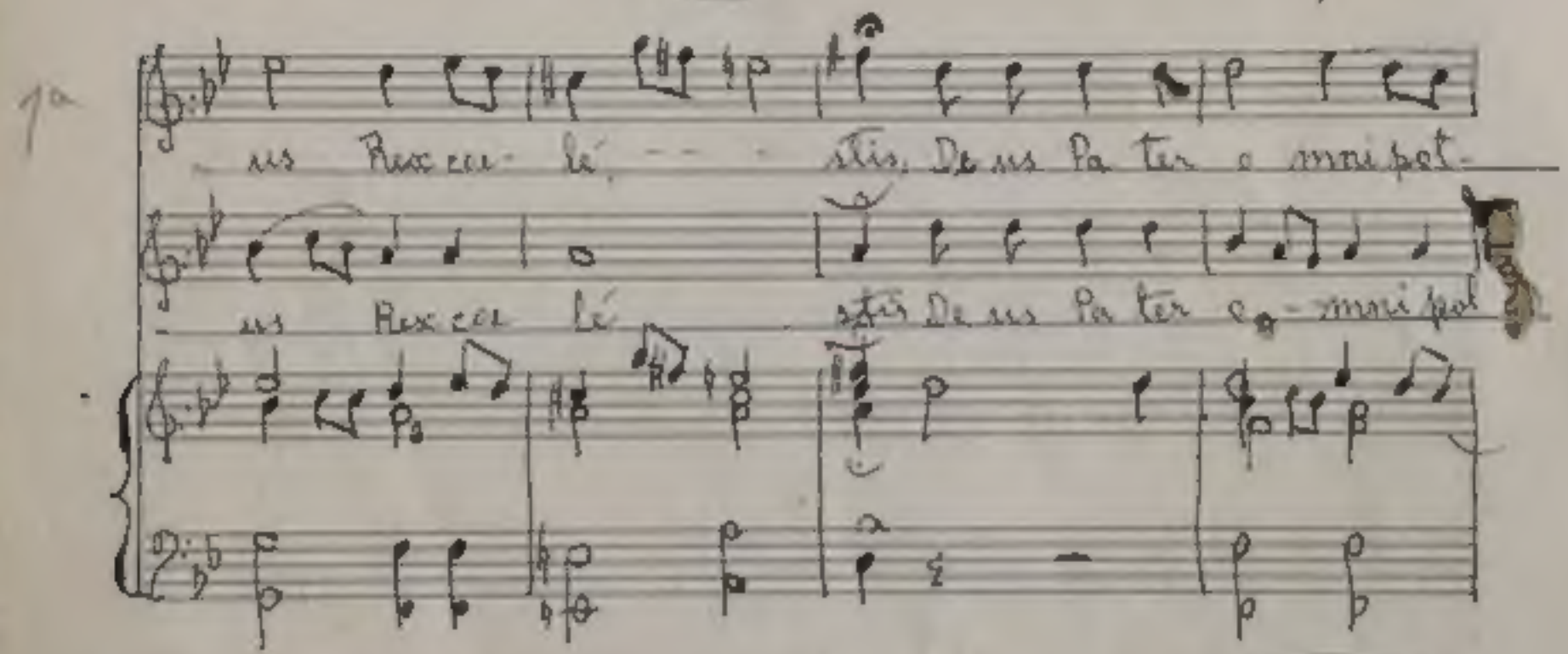
te glo ri fi ca - - mus te gra ti as a - - gi mus ti bi pro pter



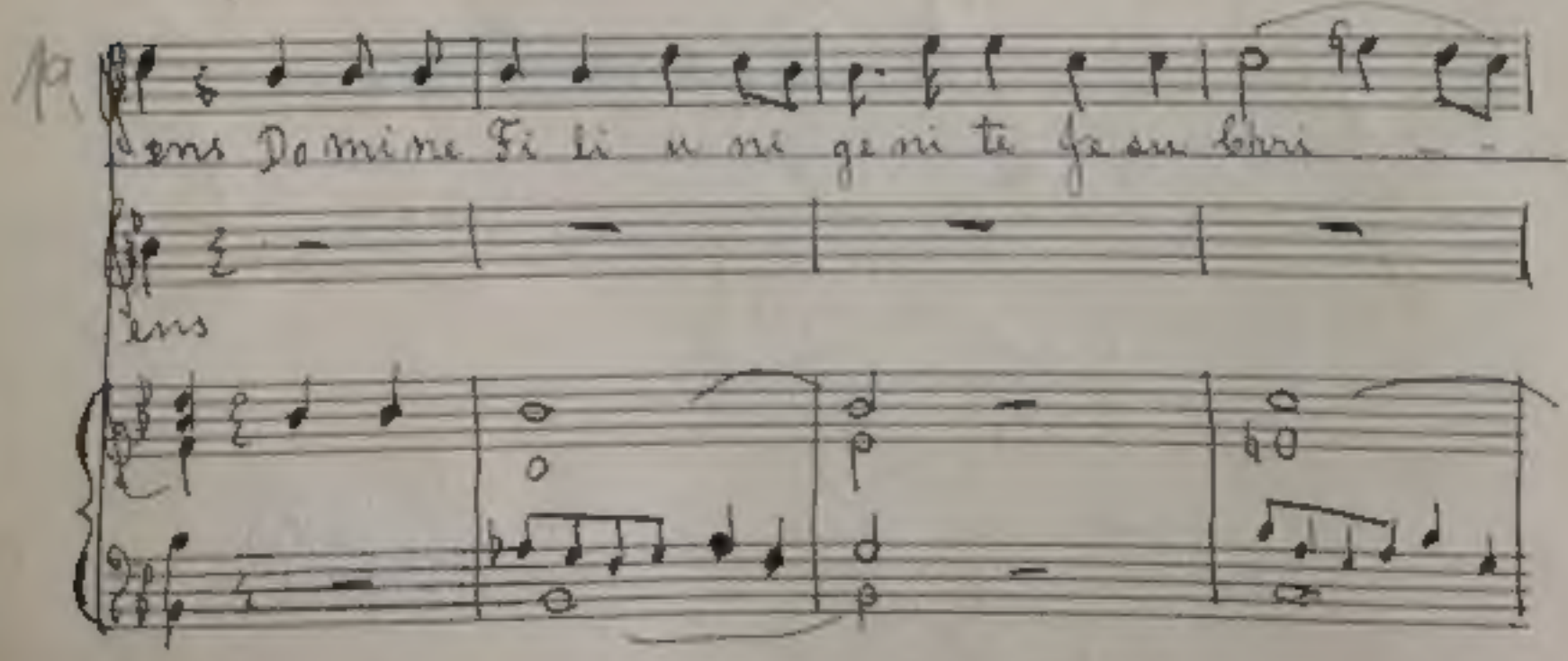
Do mi ne De  
ma quam glori a tu am Do mi ne De



70 us Rex coe li, -- -- -- stis, De us Pa ter o mi ni pet-  
us Rex coe li stis De us Pa ter o mi ni pet-



19 De us Do mi ne Fi li u ni ge ni ta ge ni ti  
De us





79

ste Do-mi-ne De-us A-gnus De-i Fi-li-us Pa-  
Do-mi-ne De-us A-gnus De-i Fi-li-us Pa-

10

tis  
tis Qui tol-lis pec-ca-ta-mun-

11

mi-se-re-re-no-bis  
di-mi-se-re-re-no-bis



Qui tol lis que ca ta - mun - di sus - ci - pe

mus - ci - pe de precati

de pre ca ti o - num no - stram Qui se des ad dex teram Pa -

tris - mus - stram Qui se des ad dex teram Pa -

tris mi se re re re no bis

tris mi se re re re no bis



Handwritten musical notation on the left margin, including lyrics such as "praece", "in", "inter", and "Pa".

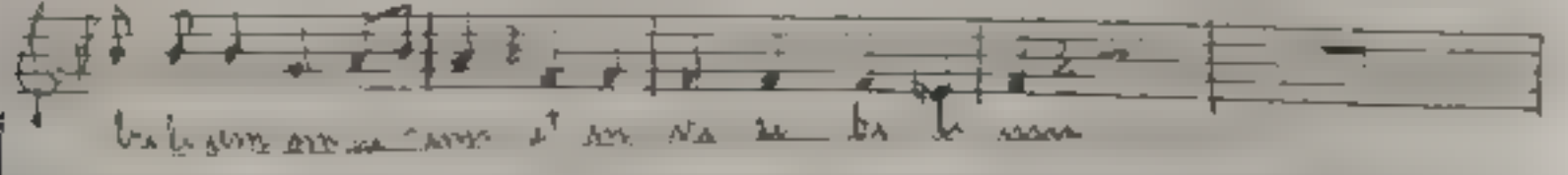
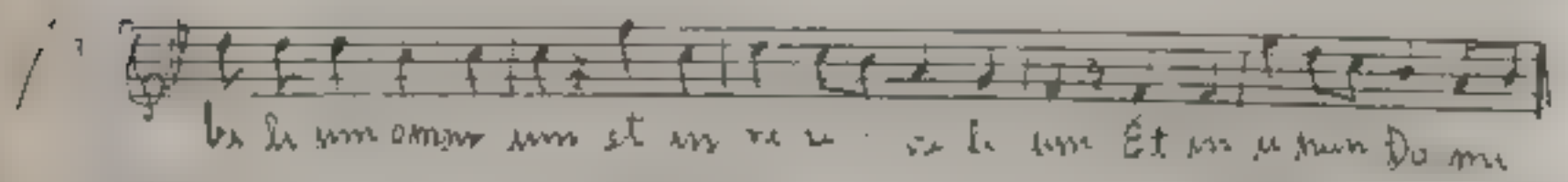
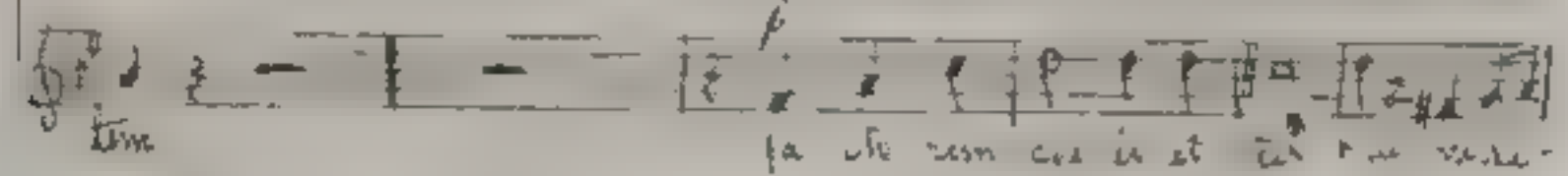
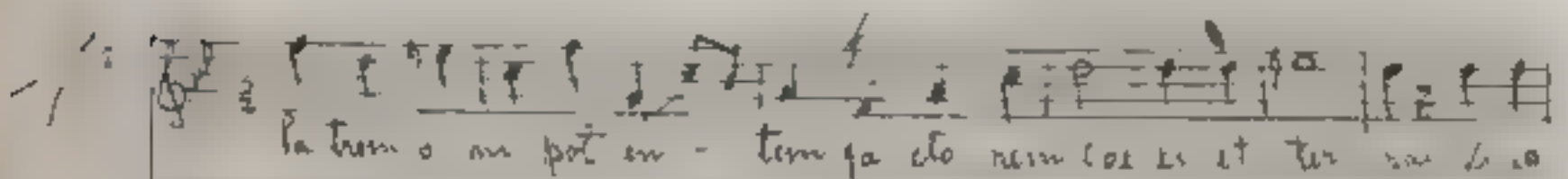
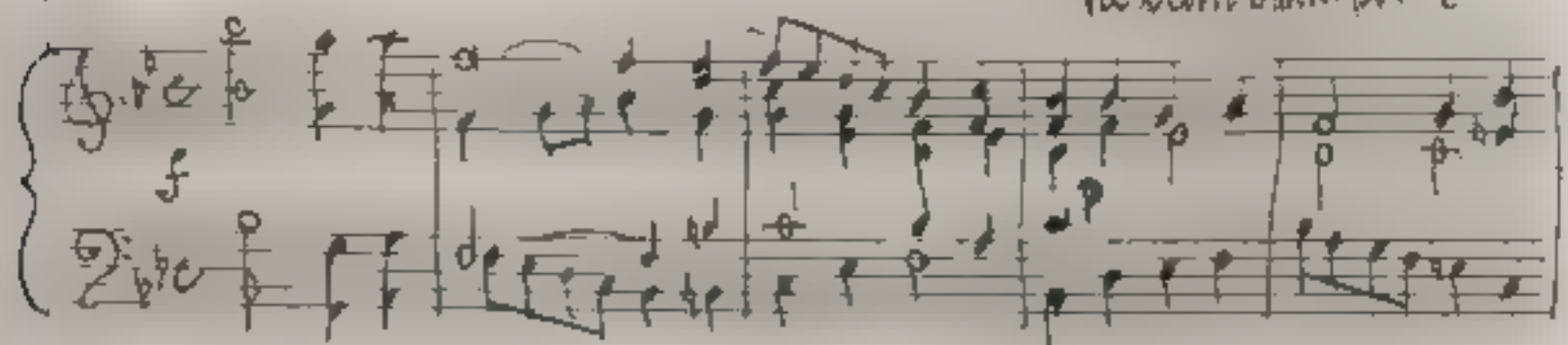
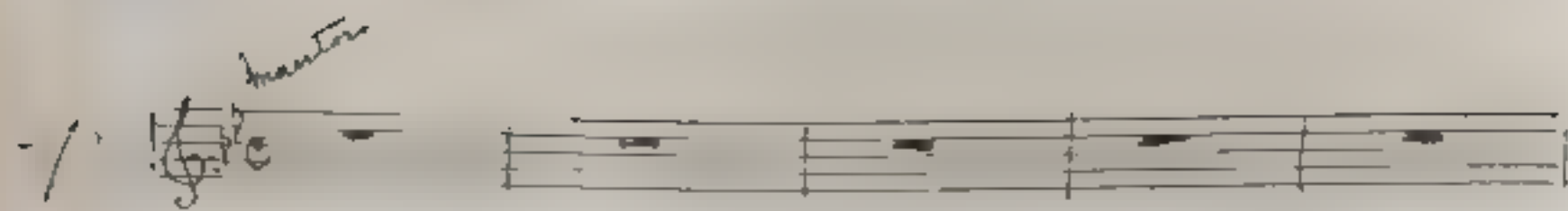
Handwritten musical notation system 1, featuring a vocal line with lyrics "in", "inter", and "praece", and a piano accompaniment.

Handwritten musical notation system 2, featuring a vocal line with lyrics "inter", "praece", and "in", and a piano accompaniment.

Handwritten musical notation system 3, featuring a vocal line with lyrics "Dei", "in", "inter", and "praece", and a piano accompaniment.



# Crede





nume su - bu - nam in la - me - a - re je - su - tum Et ex Pa - tre

Et ex Fi - li - o

na - tum

na - tum ante omnia sae - cu - la De - um de De - o

De - o ge - ni - tum De - o con - sub - stan - tia - lem De - o

co - ae - qua - lem De - o per omnia sae - cu - la De - um de De - o

De - o ge - ni - tum De - o con - sub - stan - tia - lem De - o

co - ae - qua - lem De - o per omnia sae - cu - la De - um de De - o

De - o ge - ni - tum De - o con - sub - stan - tia - lem De - o



etiam conuictam te a limpa tu perquam omnia facta sunt. am  
 am

pro - pter nos ho mi nes, et pro pter nos transa lu tem des  
 pro pter nos ho mi nes, et pro pter nos transa lu tem des

cen dit - de cae - les  
 cen dit - de cae - les



Handwritten musical notation on the left margin of the first system, including a treble clef and some notes.

Handwritten musical notation on the left margin of the second system, including a treble clef and some notes.

Handwritten musical notation on the left margin of the third system, including a treble clef and some notes.

Handwritten musical score for the first system. It features two vocal staves and a piano accompaniment. The lyrics are: "Et incarnatus est de Spiritu sancto ex Ma". The piano part includes dynamic markings like *pp* and *p*.

Handwritten musical score for the second system. It features two vocal staves and a piano accompaniment. The lyrics are: "na virgo et coelestis et". The piano part includes dynamic markings like *p*.

Handwritten musical score for the third system. It features two vocal staves and a piano accompaniment. The lyrics are: "fusus et transiit in lac sub Pontico Eliato passus". The piano part includes dynamic markings like *p*.



et se pul-ter Et ne su-ne xit ter ti a de a de-

et se pul-ter et ter ti a de a de-

en aum-er-nu - ra si as cen - drem sur la uer-ge

en aum-er-nu - ra si as cen - drem sur la uer-ge

des te ram la - bus

des te ram la - bus Et a ti - rum ven tu - rus est cum glo - ri - a in cae -



Handwritten musical notation on the left margin, including lyrics such as "se", "se", "adieu", "le del au", "a qui de co".

Handwritten musical score system 1. It consists of two vocal staves and a piano accompaniment. The lyrics are: "va ve a mon tu or en face la qu'on ne rit".

Handwritten musical score system 2. It consists of two vocal staves and a piano accompaniment. The lyrics are: "fi noi", "le lui", "Et m'apaise ton sang, ton cœur".

Handwritten musical score system 3. It consists of two vocal staves and a piano accompaniment. The lyrics are: "va se au - l'âme qui ex Pa tie Fi u - o qui pro ci de", "qui se la tie Fi u - o qui pen ce la ruy".



ce di lum cum la - tre et Fi - li o si mul ad o ra - tur et con glo ri fi ca

ce di lum cum la - tre et Fi - li o si mul ad o ra - tur et con glo ri fi ca

tur qui lo cu tus est per Pro phe - tas Et aeternus sanctus catholicus

tur qui lo cu tus est per Pro phe - tas Et aeternus sanctus catholicus

can - ti a po - sto - li cum Ecce de - us am - con - fi ter or mi - ni - ca

can - ti a po - sto - li cum Ecce de - us am -



Handwritten musical notation on the left margin, including lyrics such as "gloria", "bonifica", "tan in his", "tunc in his", and "a nomen ba".

Handwritten musical score system 1, featuring a vocal line and a piano accompaniment. The lyrics are: "piu na en - mare - nupera to - Et a pe cto res en re to".

Handwritten musical score system 2, featuring a vocal line and a piano accompaniment. The lyrics are: "nom mone tu e num. Et ari - tamen tu cu sae en li".

Handwritten musical score system 3, featuring a vocal line and a piano accompaniment. The lyrics are: "nom mone tu e num. Et ari - tamen tu cu sae en li".



*Moderato*

# SANCTUS

San - ctus San - ctus San -

ctus San - ctus

- ctus Do - minus De - us sa - ba - oth Qui vi -

-vus Do - minus De - us sa - ba - oth

rum coe - li et ter a - glo - ri - a tu a

Ho

*Benedictus*



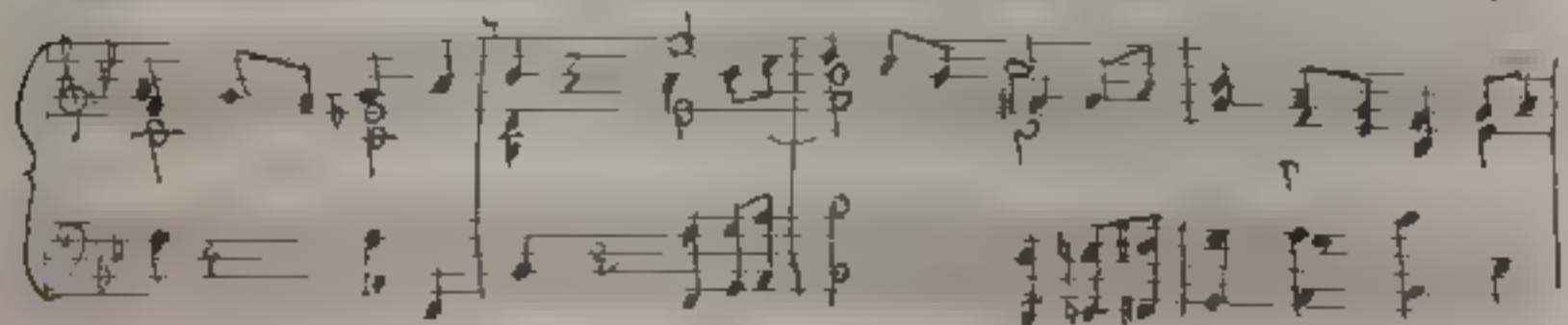
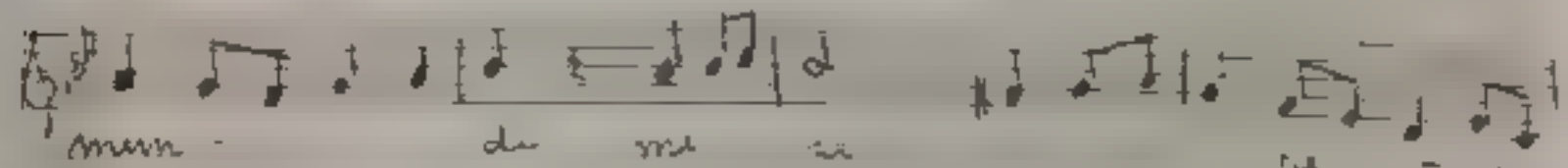
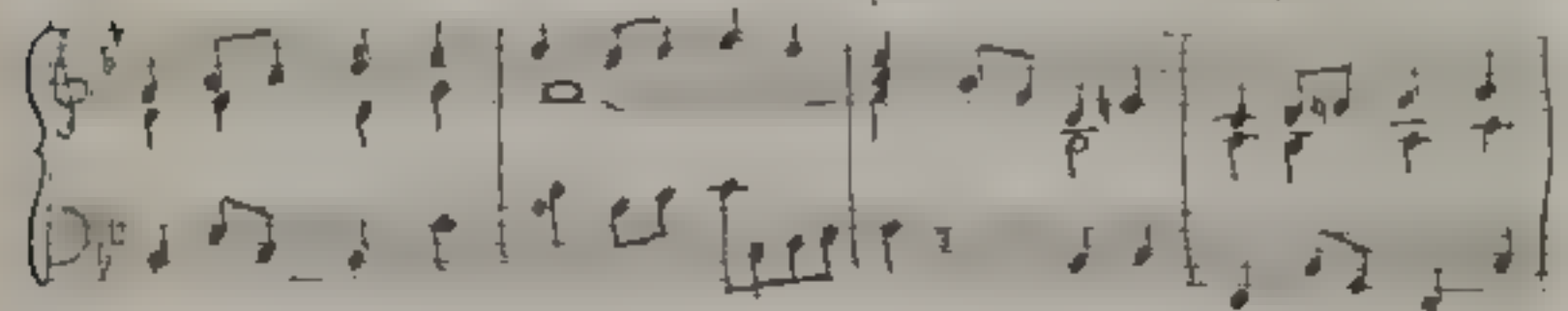
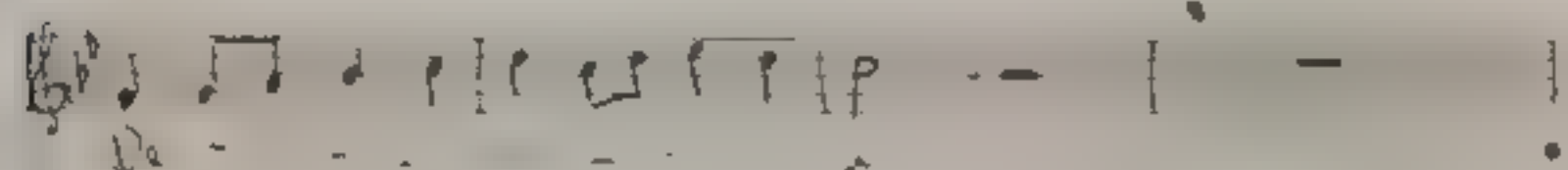
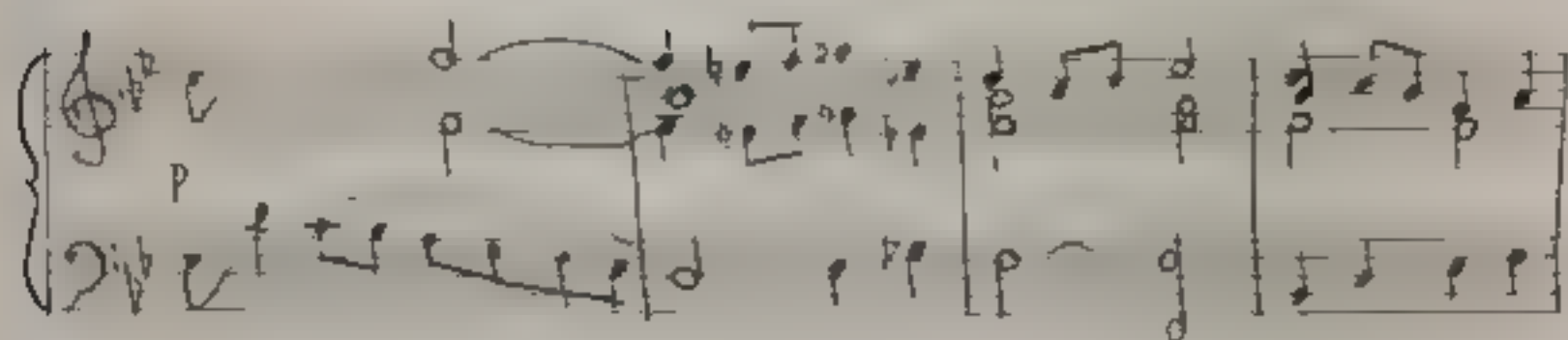
Handwritten musical score for a vocal and piano piece. The first system consists of two vocal staves and a piano accompaniment. The lyrics are: "po sa na mea cel re" on the first staff and "sa na mea cel re" on the second staff. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Handwritten musical score for a vocal and piano piece. The second system consists of two vocal staves and a piano accompaniment. The lyrics are: "Be ne di cius qui ve nit in no me re" on the first staff and "Be ne di cius qui ve nit in no me re" on the second staff. The piano part is mostly empty, with only a few notes visible in the right hand.

Handwritten musical score for a vocal and piano piece. The third system consists of two vocal staves and a piano accompaniment. The lyrics are: "in po san na mea cel re" on the first staff and "sa na mea cel re" on the second staff. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. There are handwritten notes on the right side of the page: "mm" and "segno".

# Agnus Dei

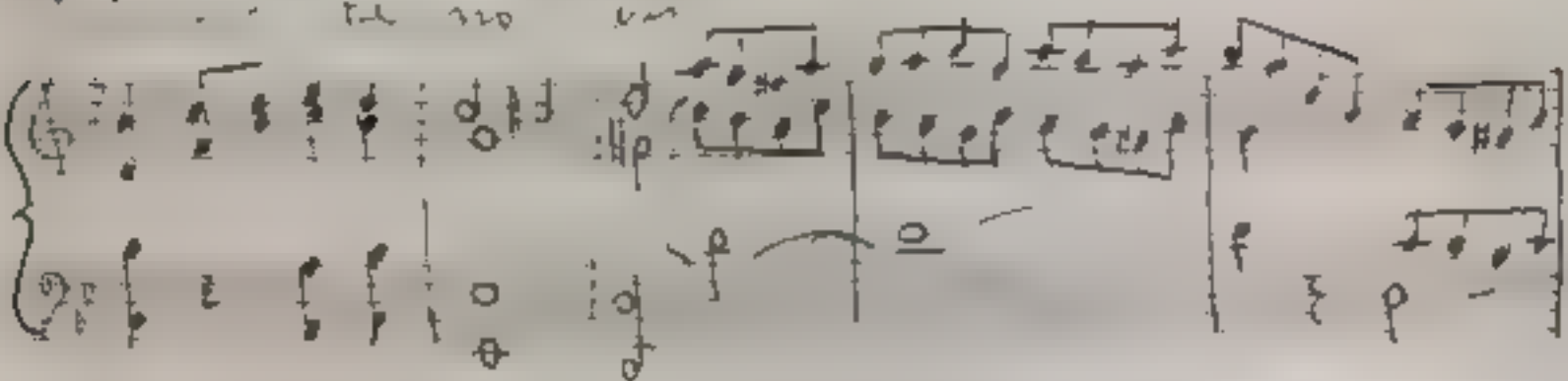
Moderato





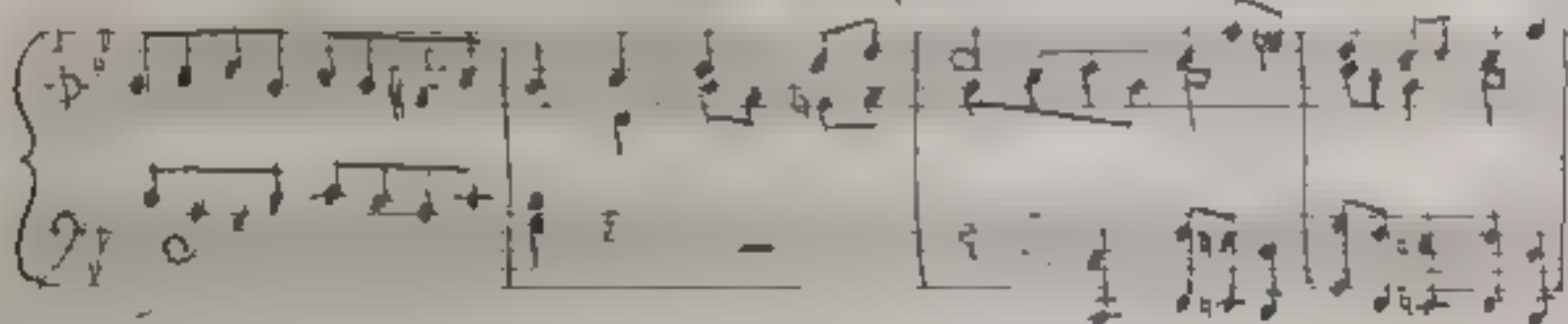
re no bis

re no bis



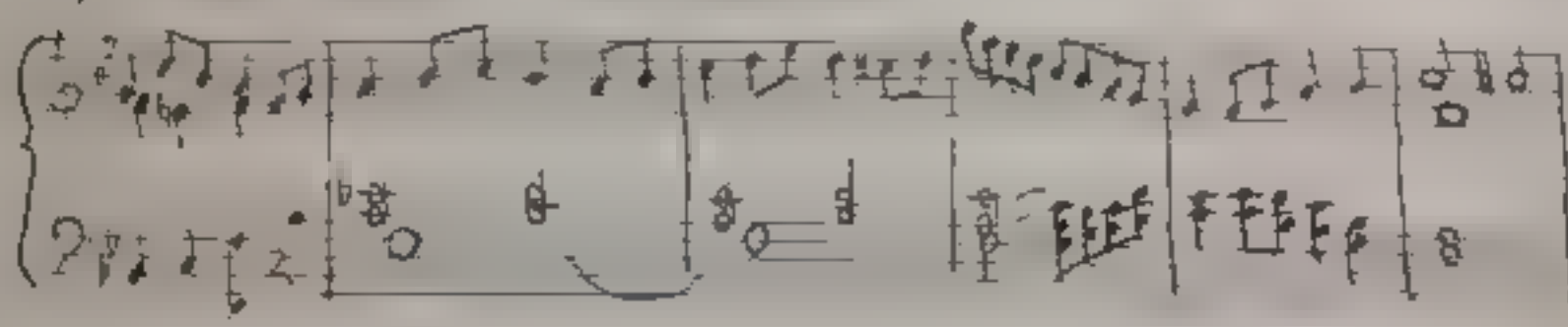
A - gnus De - i qui tol - lis mi - se - ra -

Al - gnus De - i qui tol - lis mi - se - ra -



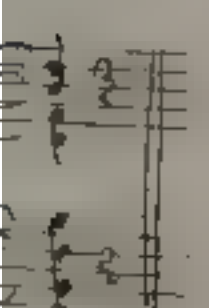
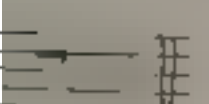
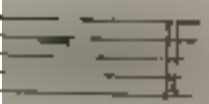
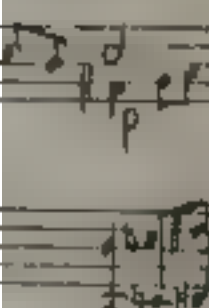
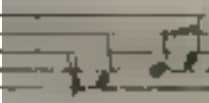
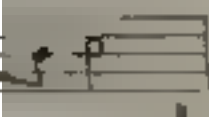
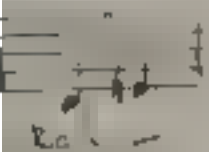
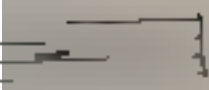
mun - di mi - se - re re no bis

mun - di mi - se - re re no bis

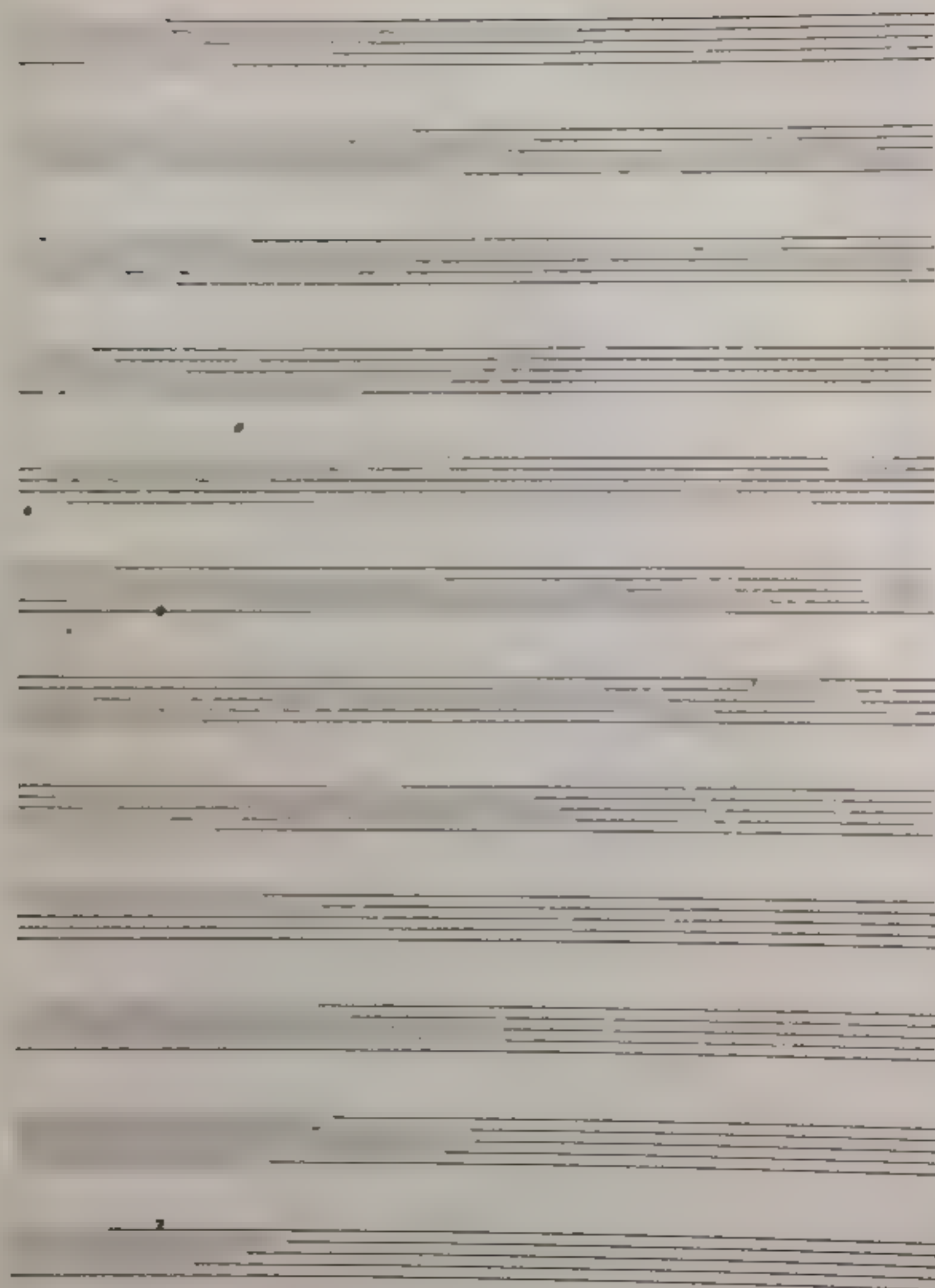








Pinckney Co.  
28-3-1957  
J. A. Antoon  
Roussier



Blank page with faint horizontal lines and minor scanning artifacts.





Flauta  
Frotina

5 to

12

12

12

12

Gloria

12

12

12

12

12

12

12



Flauta  
Soprano

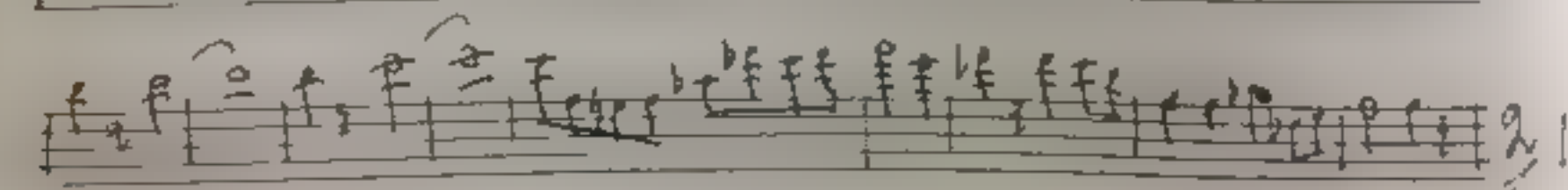
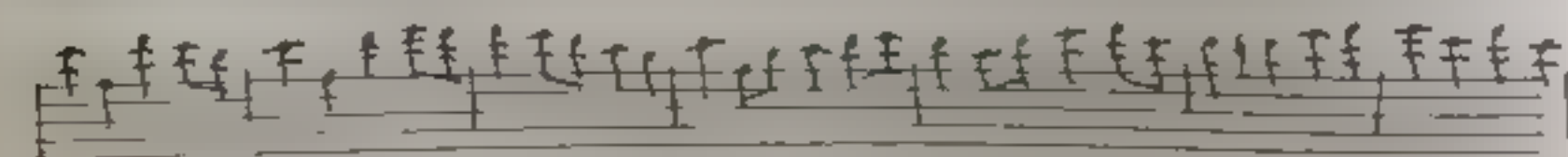
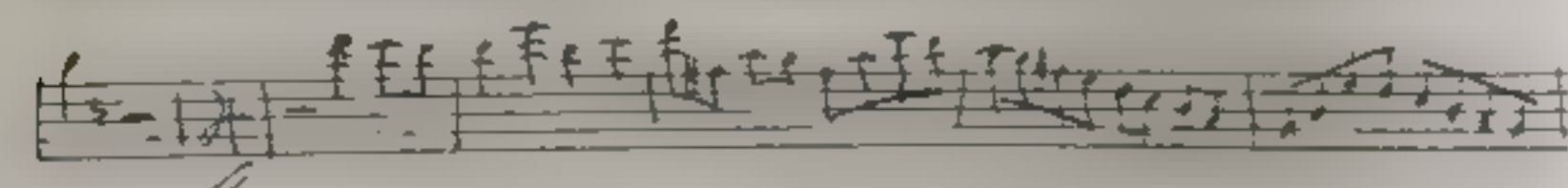
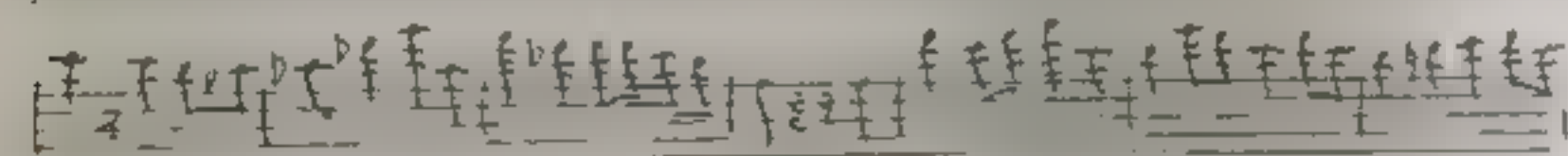
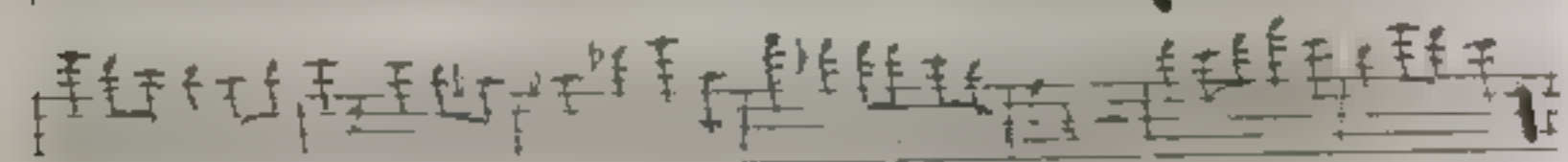
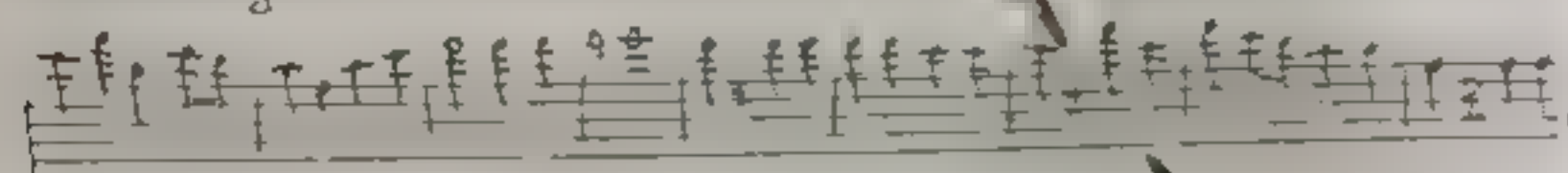
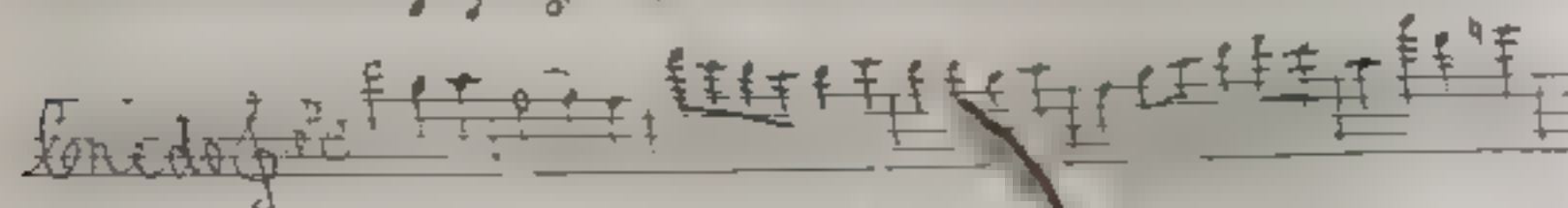
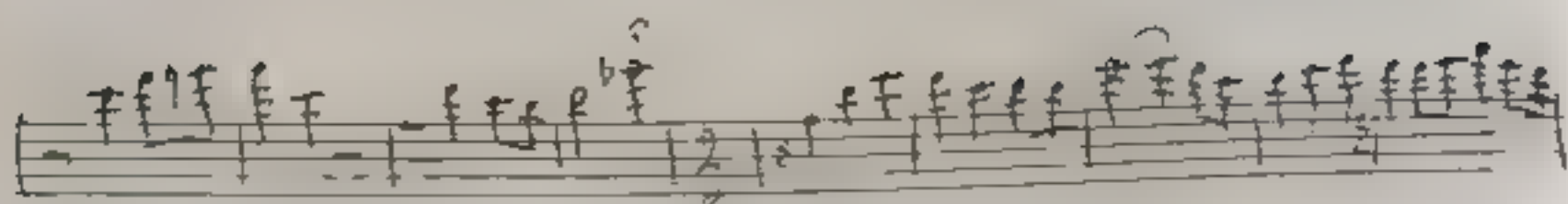
Missa del Corazon de Maria

Julian Viana

Handwritten musical notation for the first system, consisting of five staves. The notation includes various musical symbols such as notes, rests, and bar lines, with some staves featuring a double bar line and a repeat sign.

Gloria

Handwritten musical notation for the second system, consisting of seven staves. The notation includes various musical symbols such as notes, rests, and bar lines, with some staves featuring a double bar line and a repeat sign.



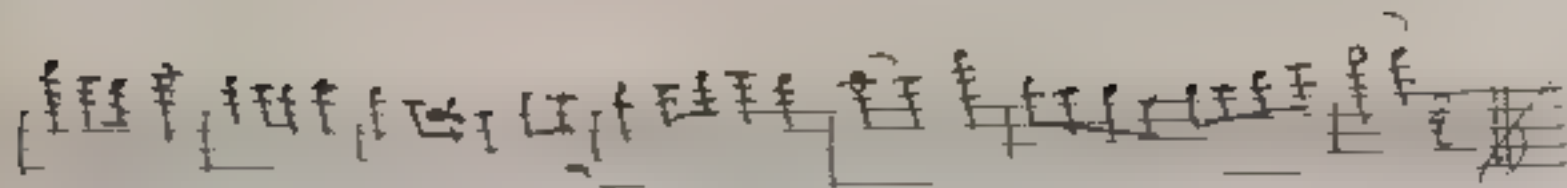


Handwritten musical notation for the Sanctus section. It consists of six staves. The first four staves contain dense, rapid passages of notes, likely representing a keyboard or lute part. The fifth staff begins with the word "Sanctus" in a cursive hand, followed by musical notation. The sixth staff continues the notation. There are some diagonal lines drawn through the notation on the second, third, and fourth staves, possibly indicating corrections or deletions.

Handwritten musical notation for the Benedictus section. It consists of two staves. The first staff begins with the word "Benedictus" in a cursive hand, followed by musical notation. The second staff continues the notation. There are some diagonal lines drawn through the notation on the first staff, possibly indicating corrections or deletions.

Handwritten musical notation for the Agnus Dei section. It consists of two staves. The first staff begins with the word "Agnus Dei" in a cursive hand, followed by musical notation. The second staff continues the notation. There are some diagonal lines drawn through the notation on the first staff, possibly indicating corrections or deletions.

Handwritten musical notation for the final section. It consists of two staves. The first staff contains musical notation. The second staff continues the notation and ends with a double bar line and a repeat sign (two parallel slanted lines).



Vienda 28 de Março de 1852  
João Antonio Romão

Gl'arimista  
pela 1ª vez



1.  
Clarinetto Sib  
pela 2.ª voz  
mod.

# Missa del Corazon de Maria

Julian Vilanova

Quia da 2.ª voz

Musical notation for the first system, consisting of five staves. A diagonal line is drawn across the first three staves.

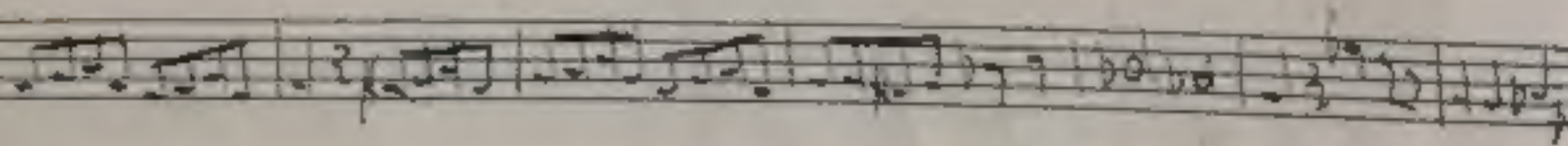
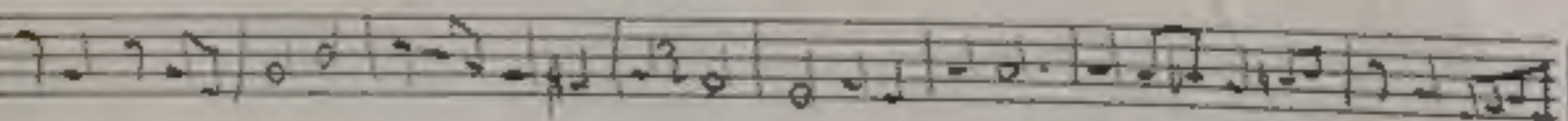
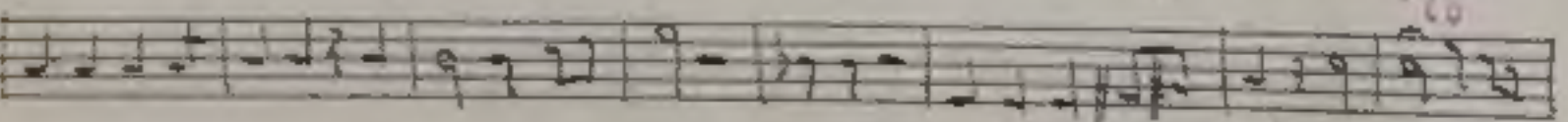
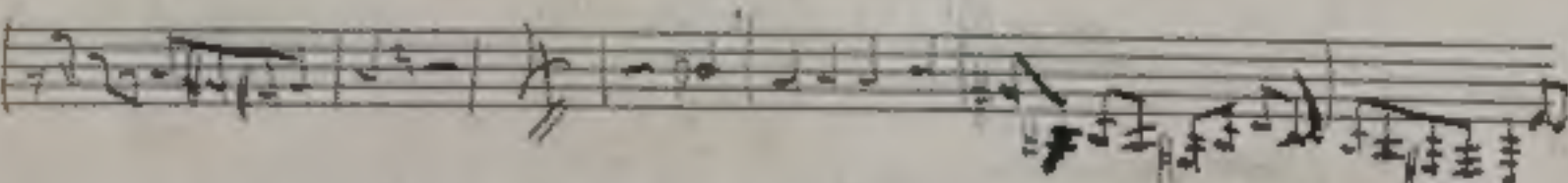
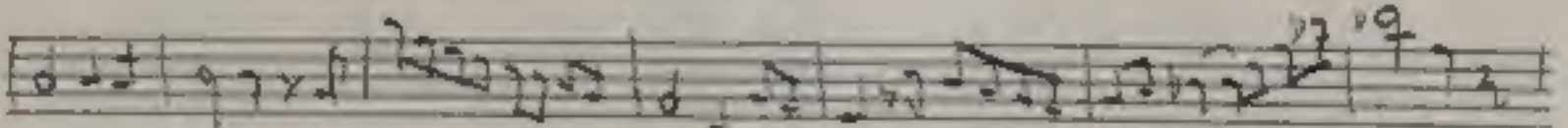
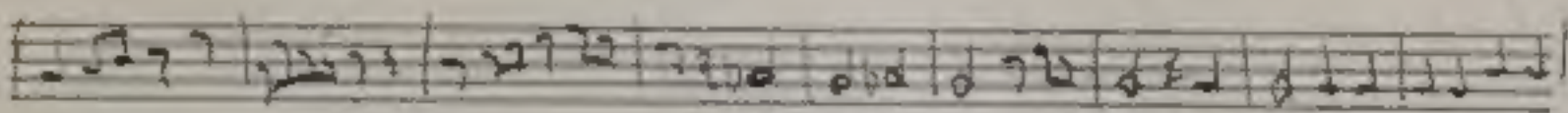
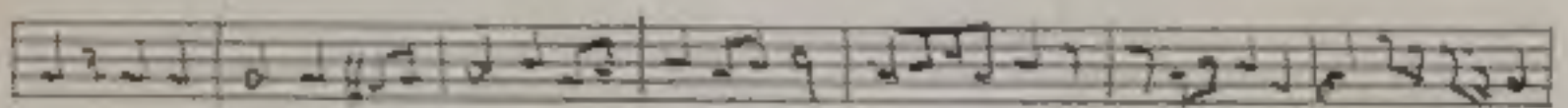
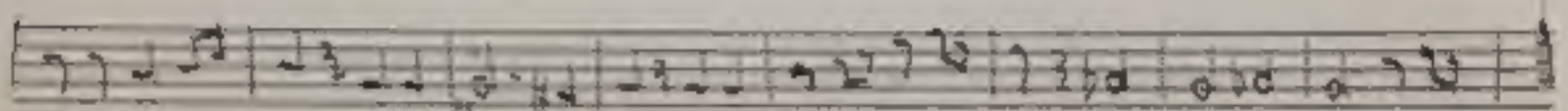
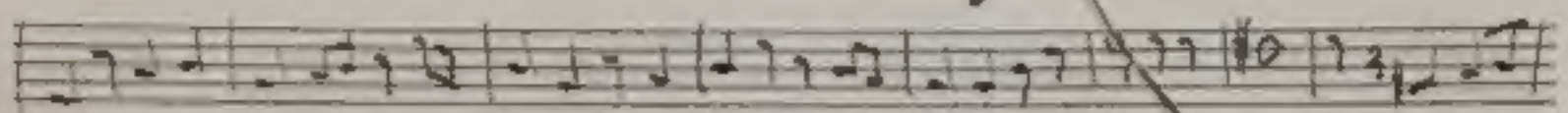
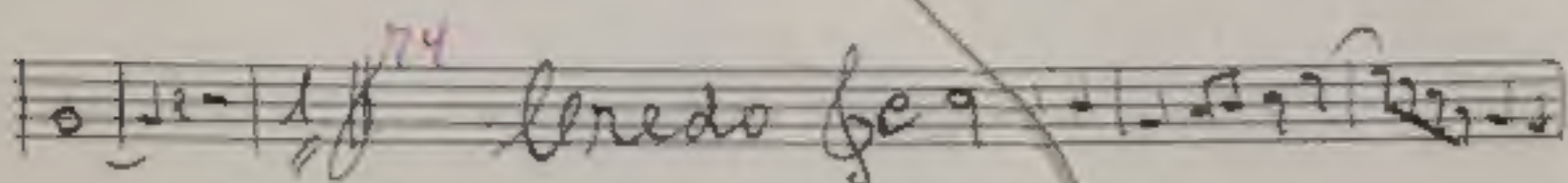
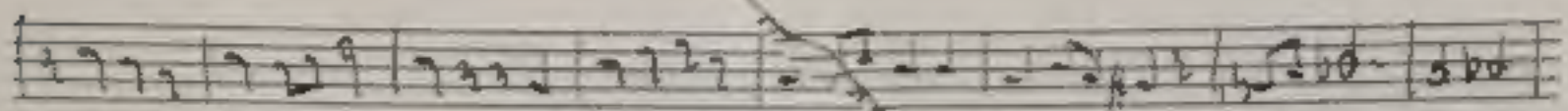
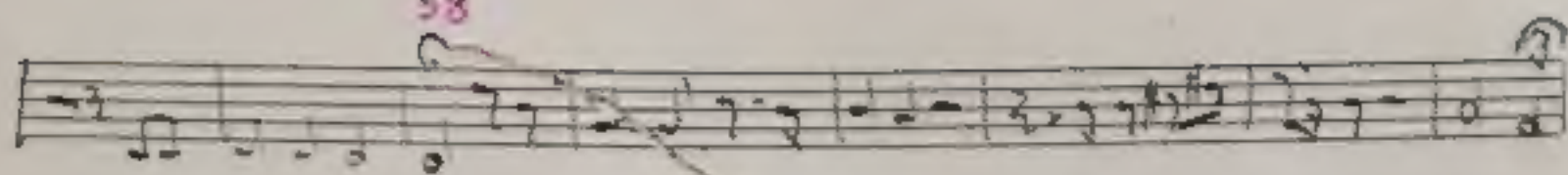
no comp?

Musical notation for the second system, consisting of three staves. The first staff begins with the word "Gloria".

Musical notation for the third system, consisting of four staves.



58





Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical notation on the first staff of the right page.

Handwritten musical notation on the second staff of the right page.

Handwritten musical notation on the third staff of the right page.

Handwritten musical notation on the fourth staff of the right page.

Handwritten musical notation on the fifth staff of the right page, starting with the word "Sanctus".

Handwritten musical notation on the sixth staff of the right page.

Handwritten musical notation on the seventh staff of the right page.

Handwritten musical notation on the eighth staff of the right page, starting with the word "Benedictus".

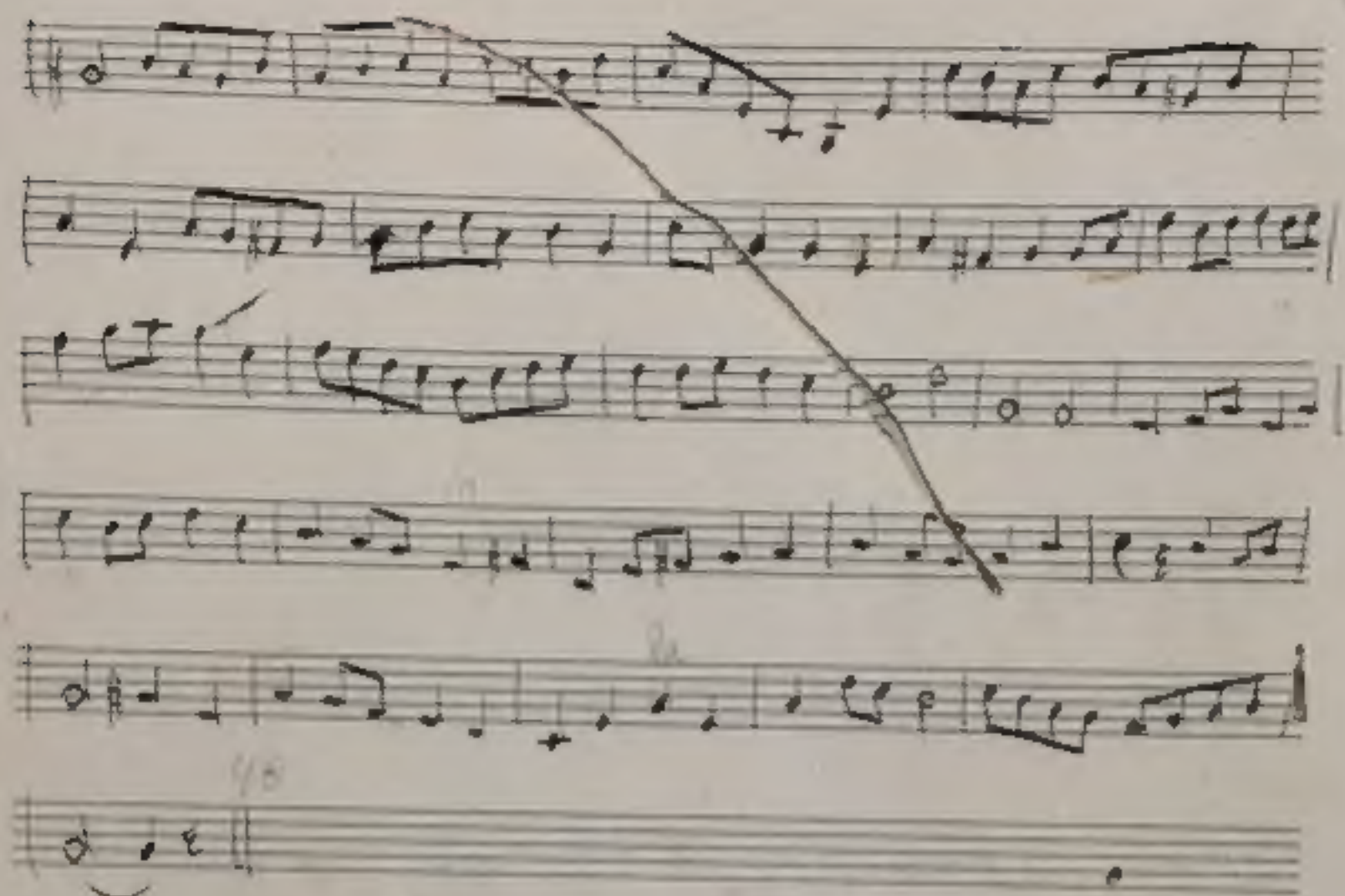
Handwritten musical notation on the ninth staff of the right page.

Handwritten musical notation on the tenth staff of the right page, starting with the word "Agnus Dei".

Handwritten musical notation on the eleventh staff of the right page.

Handwritten musical notation on the twelfth staff of the right page, ending with the word "VIRE".





Viada 29 de Março de 1952  
João Antonio Romão